

Tracing Beethoven in Zagreb

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ABSTRACT

Beethoven's Zagreb and Croatian acquaintances included his aristocratic friends, the two countesses, Ana Barbara Keglevich and Anne Marie Erdődy née Niczky, whom he intended to visit in 1817 in her castle near Zagreb. His other friends, Nanette and J. A. Streicher, were ancestors of today's Zagreb musicians, and general Greth, husband of Jeannette d'Honrath, played on a private concert there in 1819. Beethoven's music was performed on the first concert of the Musikverein in Zagreb (today Croatian Music Institute, CMI) in 1827. A representative of the Musikverein was present at the Vienna centenary celebrations of his birth in 1870; interesting material about that is kept in the CMI, together with some early and first editions of Beethoven's works. The local premiere of the Ninth Symphony took place in 1900, with more than 200 performers. Other notable performances of the work include that conducted by Lorin Maazel (1987), and the project entitled *Nine for the Ninth Centenary* (1994), which united young musicians in the wartime. Tracing Beethoven in Zagreb also concerns his name, which was written on the walls of the CMI building in 1876, and his impressive bust made in 1939 by Vanja Radauš, kept today in a clinic for otorhinolaryngology.

KEYWORDS

Ludwig van Beethoven, Zagreb, Ana Barbara Keglevich, Anne Marie Erdődy née Niczky

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The tousle-headed Beethoven is sitting at the piano, surrounded by my famous professors Šulek, Janigro, Sachs, Marijan Feller, Mladen Bašić, Josip Nochta. It happens on the porch of the house in Ilica 34 [in Zagreb], through the large windows you can see the green and flower terraces on the slope under Grič hill. We kids are lined up on the stone garden steps and slack-jawed are staring at this miracle.¹

Such an image was etched in the memory of Zvonimir Berković (1928–2009), Croatian director and educated violinist. The children he writes about were pupils of the private Zagreb music school “Beethoven,” attended by Berković around 1943, and “tousle-headed Beethoven” could refer either to an image or statue of a composer, a favorite object in the houses of music lovers, or to posters of the School with a drawing of Beethoven on it.² This quotation is from Berković’s book *Letters from Diletantija*, where one chapter is dedicated to Elly Bašić (1908–1998), the founder and owner of the “Beethoven” music school (1919–1945). She named her school after the great composer from the Viennese Classical period, and at the same time she was working on the foundation of a completely new, functional method of music pedagogy, by which Elly Bašić became and remains famous to this day.

Ludwig van Beethoven, as will be seen, has always enjoyed great homage in Zagreb, and so it is today. It is little known that the descendants of Beethoven’s friends, the owners of the famous piano factory in Vienna, that of Johann Andreas Streicher (1761–1833), and especially his wife Nanette Streicher (1769–1833),³ living in Zagreb. Their great-grandson, Albin Eder, was a physician in Vienna and later lived in Lovran, a place near the famous Opatija resort in the Adriatic. His daughter, the renowned Zagreb pianist and piano professor Sofija Deželić (1911–1985), was born there and later lived in Zagreb.⁴ Her descendants in the twenty-first century are also engaged in music, so the great-granddaughter of Sofija Deželić is today the successful cellist Petra Kušan (born 1988).⁵

Beethoven also made friends with the Croat-Hungarian aristocracy in Vienna. The most commonly mentioned is Countess Ana Barbara (nicknamed Babette) Keglevich (Keglević, Keglevics), whose married surname is Odescalchi (1780–1813),⁶ a Beethoven student since 1795. The composer dedicated some of his compositions to her: the Piano Concerto in C Major (op. 15), the

¹ Zvonimir BERKOVIC, *Pisma iz Diletantije* (Zagreb: Hena, 2004), 335. The musicians mentioned are Stjepan Šulek, Antonio Janigro, and Milan Sachs.

² See the picture of the poster from the school year 1942/43 in Nada BEZIĆ, *Glazbene šetnje Zagrebom* (Zagreb: Školska knjiga, 2016), 117.

³ Several sources mention contacts between Nanette Streicher and Beethoven, among them also a comment on the depiction of Nanette Streicher kept in the Beethoven House in Bonn. Beethoven-Haus Bonn, Digital Archives, <https://da.beethoven.de/sixcms/detail.php?id=&template=dokseite_digitales_archiv_en&dokid=bi:i2763&_seite=1> (accessed May 31, 2020).

⁴ Nada BEZIĆ, “Linking Peoples, Cultures and Arts through Family: Sofija Deželić and her Ancestors,” in *Identität, Kultur, Raum: Kulturelle Praktiken und die Ausbildung von Imagined Communities in Nordamerika und Zentraleuropa*, ed. by Susan INGRAM, Markus REISENLEITNER and Cornelia SZABÓ-KNOTIK (Wien: Turia und Kant, 2001), 145–146.

⁵ The year of birth is taken from a concert program: <<http://www.ggf.hr/2008-09gks/vise6.html>> (accessed May 31, 2020).

⁶ According to the authors of the article on the Keglević family in the Croatian Biographical Lexicon, Barbara Ana Keglević belonged to the Hungarian branch of that noble family; see Ivan MAJNARIĆ and Maja KATUŠIĆ, “Keglević,” in *Hrvatski biografski leksikon*, 2009. <<http://hbl.lzmk.hr/clanak.aspx?id=198>> (accessed May 31, 2020).



Piano Sonata in E-flat Major (op. 7), the Six Variations for Piano in F Major (op. 34), and the Ten Variations on the Duet *La stessa, le stessissima* from Salieri's *Falstaff* for Piano (WoO 73). Around 1803 Beethoven's friendship with the Countess Anne Marie Nizcky (1778-1837), married to Péter Erdődy, son of the Croatian viceroy, began, and he dedicated to her the Piano Trios op. 70 nos. 1-2, the Sonatas for Cello and Piano op. 102 nos. 1-2, and the three-volume canon *Glück zum neuen Jahr!* (WoO 176). As Vjera Katalinić wrote, it is not known whether these two Countesses "brought the compositions to Croatia and performed them here or interpreted them themselves."⁷

Countess Erdődy often stayed at her Paukovac estate near Sv. Ivan Zelina, a place not far from Zagreb, in a castle that was demolished in the early twentieth century. According to Anton Schindler, the Countess Erdődy erected a temple to her teacher and friend in the park of one of her castles in Hungary, which could be Paukovac.⁸ At the end of the summer of 1817, Beethoven intended to visit the Countess there, so on June 19 he wrote to her:

Since my nephew has holidays from the last days of August to the end of October, so I could come to you, if I would be better, I could come to you, of course there should be no lack of rooms to study and a comfortable living for us, and when I am again among old friends who, despite this or that devil in human form, persevered with me, my health and joy may return.⁹

However, Beethoven's stay in Croatia did not occur, for reasons unknown. An exhaustive study about this was written by Artur Schneider, a Zagreb art historian, who concluded:

It is truly regrettable that Beethoven's stay in Croatia did not occur, because who knows if the master, being in a rural silence, in an idyllic Croatian region, in a circle of dear and good people, far from the petty daily worries, would not have composed some of his compositions.¹⁰

The trail takes us back to Zagreb, where two years after the above-mentioned letter two Beethoven acquaintances were staying. At that time, the bishop of Zagreb was Maksimilijan Vrhovac (1752-1827), a great music lover, whose Episcopal court was often the venue for musical performances. That was the case on the feast day of the patron saint of music, St. Cecilia, on No-

⁷ Vjera KATALINIĆ, "Ludwig van Beethoven (1770-1827): neka istraživanja djela i konteksta," *Theoria* 4/4 (September 2002), 19. The author also provides information on Beethoven's works in the holdings of music archives and libraries in other cities in Croatia.

⁸ Alfred Christlieb Kalischer writes: "Anton Schindler in the first edition of his biography of Beethoven states that Countess Erdődy erected to her teacher and friend in the park of one of her castles in Hungary, a beautiful temple over the entrance of which was an inscription which expressed homage to the great artist." *The Letters of Ludwig van Beethoven*, ed. by Alfred Christlieb KALISCHER (London: J. M. Dent, 1909), 380.

⁹ "Da mein Neffe Vakanzen hat von den letzten tagen august bis Ende Oktober, so könnte ich alsdann, wenn ich vielleicht hergestellt bin, zu ihnen kommen, freylich dürfte es uß an Zimmern zum studiren u. zu einem bequemen Daseyn nicht fehlen, u. wäre ich eine Zeitlang einmal unter alten Freunden, welche sich onerachtet diesem u. jenem TeufelsMenschen Zeug noch mir u. ich ihnen erhalten haben, so würde vielleicht Gesundheit u. Freude wieder einkehren." Ludwig van Beethoven, Brief an Gräfin Marie Erdődy, Heiligenstadt, Juni 19, 1817, Autograph, Beethoven-Haus Bonn, Sammlung H. C. Bodmer, HCB Br 120 <<https://brieftext.beethoven.de/henle/letters/b1132.phtml>> (accessed May 31, 2020).

¹⁰ Artur SCHNEIDER, "Nepoznati boravak Beethovenov u Hrvatskoj," *Sv. Cecilija* 36/3-4 (1942), 81-90; 36/5-6 (1942), 136; Tihomil STAHULJAK, Schneider's associate, wrote about this interesting study in the article "Arturu Schneideru u spomen," *Peristil* 23/1 (1980), 7-36.



ember 22, 1819. The bishop wrote in his diary that that night Georg (Juraj) Karl Wisner von Morgenstern (who probably moved to Zagreb in the same year and soon became the leading musician in the city), the regent Sivni, a certain Lafortune and General Greth played in the string quartet.¹¹ The name of this general, later the commander of the fort in Timișoara, is mentioned in the conversational volumes of Ludwig van Beethoven, from 1823, namely Carl Greth, who married Jeannette d'Honrath, for whom Beethoven had fallen.¹² It is not known what Greth played at the Zagreb Episcopal Court, but probably after the performance they discussed music, Vienna and maybe Beethoven.

The news of Beethoven's death on March 27, 1827, arrived in Zagreb in various private ways probably before it was published on April 7 in the only newspaper *Luna Agramer Zeitschrift*, with only a few sentences in the "Various News" section.¹³ Some twenty days later, on April 18, a concert was held in the hall of the then Royal Academy on Katarina Square (today the Upper-Town Grammar School), which marked the beginning of regular public musical performances in Zagreb. It was the first performance of the Orchestra of the Music Society (Musikverein, today the Hrvatski glazbeni zavod /Croatian Music Institute/) conducted by Wisner von Morgenstern. On the program there was, in addition to the works of Mozart, Rossini, Haydn and others, one by Beethoven: two movements from the Septet op. 20. According to the critique, these movements were "played with joy and affection and gave great pleasure."¹⁴ This concert marks the beginning of the continuous activity of the Music Society.

Among the most important patrons of the Society was Archbishop Juraj Haulik (1788–1869), a music lover like his predecessor Vrhovac. Haulik was a skilled pianist, had his own musicians in the Archbishop's court and a large music library. A valuable part of these music sheets came to the Library of the Croatian Music Institute after Haulik's death, and among them are the first editions of compositions by Viennese Classics, including Ludwig van Beethoven's. Some have the signature of Juraj Haulik, for example Beethoven's Piano Sonatas op. 2 nos. 1–3, published in Vienna in 1796. Thanks to Haulik and other distinguished donors, 22 Beethoven compositions in the first edition and about twenty works published before 1822 were collected at the institute's library. Among them are works for piano, chamber and orchestral compositions.¹⁵

The existence of these early editions indicates that Beethoven's works were already being performed in ecclesiastical, aristocratic and bourgeois circles in Zagreb from the beginning of the nineteenth century, that is, before regular concert life began in the city. Their importance is all the greater due to the fact that sources about the musical life of Zagreb in the first decades of the nineteenth century (reviews in periodicals, concert programs or posters) are scant and insufficient. In his article on Beethoven's first editions in the Croatian Music Institute Library, Ladislav Šaban rightly stressed that the domestic musicians were not up to the demands of performing Beethoven's works.¹⁶ That is why the best performance of Beethoven's music in the

¹¹ Antun GOGLIA, "Orkestralna muzika u Zagrebu," *Sv. Cecilija* 29/1 (1935), 5.

¹² Nada BEZIĆ, "Prioz i biografiju Georga (Jurja) Karla Wisnera von Morgensterna, uoči 150. obljetnice smrti," *Arti Musices* 35/1 (2004), 53.

¹³ N. N., "Verschiedene Neuigkeiten," *Luna Agramer Zeitschrift* 2/28 (April 7, 1827), 112.

¹⁴ "... welches mit Lust und Liebe gespielt, einen hohen Genuss gewährte." N. N., [Agram], *Luna Agramer Zeitschrift* 2/33 (April 24, 1827), 130–131.

¹⁵ Ladislav ŠABAN, "Prva izdanja Beethovenovih djela u knjižnici Hrvatskog glazbenog zavoda u Zagrebu," *Sveta Cecilija* 41/3 (1971), 68–71.

¹⁶ *Ibid.*, 69.



nineteenth century was certainly that of the greatest pianist, Franz Liszt, who had a concert in Zagreb in 1846 and performed, among other works, the *Andante con variazioni* from the Piano Sonata in A-flat Major op. 26.¹⁷ In the continuation of his text, Ladislav Šaban wrote: "I think it will be fairly accurate if I say that in earlier times in Zagreb Beethoven's works were more likely to be played (privately) than performed (publicly)."¹⁸ Towards the end of the century, Beethoven's compositions, especially the piano sonatas, could be found in the superior civic houses, just as elsewhere in the Monarchy. This is not only evidenced by the sheet music which is preserved almost to this day in many homes in Zagreb, but in its own way by the newspaper report of 1871. In it, the unsigned author ironically describes what piano compositions could be heard while walking around Zagreb – from the *Prayer of a Virgin* by Thekla Badarzewska, the greatest salon hit of the second half of the century, to Beethoven's Sonata in C Minor (surely the author is referring to the so-called "Pathétique" Sonata, op. 13).¹⁹

According to Snježana Miklaušić-Čeran's research into musical Zagreb in the nineteenth century, Beethoven's name is high on the so-called composers' "pyramid of popularity" – after Felix Mendelssohn-Bartholdy and Giuseppe Verdi, Beethoven's works were those most often performed.²⁰ At concerts in honor of St. Cecilia, regularly organized by the Croatian Music Institute as the most important event of the concert season, Beethoven was again at the top – only compositions of the then most popular Croatian composer, Ivan pl. Zajc were performed more often.²¹ Many of Beethoven's compositions were performed in Zagreb later than in other musical cities, which is natural for the then modest musical ambience; however, some of the first performances were memorable events, such as the premiere of *Fidelio* in 1898, mostly due to the performance of Milka Trnina, at that time an already famous Croatian soprano.²²

As the Croatian Music Institute also enjoyed a high reputation in international musical circles, it was invited in December 1870 to participate in the celebration of the 100th anniversary of Beethoven's birth in Vienna. The Music Institute's Directorship sent its secretary, Ivan Vardian, as its representative. He informed the general public about that event at the beginning of 1871 with an article in the daily newspaper *Narodne novine* (The People's Newspaper).²³ It has to be emphasized, that Vardian's report occupied almost a third of the one page of the daily newspaper, which then had a total of only four pages. This shows that the Beethoven celebration in Vienna was important for Zagreb, too. On the banquet Johann von Herbeck, director of the Viennese opera, proposed a toast to the non-German lady guests, and Vardian was the one who thanked him with a "suitable improvised speech."²⁴ Vardian provided the Croatian Music In-

¹⁷ Vjera KATALINIĆ and Sara RIES, "Franz Liszt's Contacts with Croatian Musicians and Dignitaries," *Arti Musices* 49/1 (2018), 54.

¹⁸ ŠABAN, "Prva izdanja," 68.

¹⁹ Zdravko BLAŽEKOVIĆ, *Glazba osjenjena politikom* (Zagreb: Matica hrvatska, 2002), 240–241.

²⁰ Snježana MIKLAUŠIĆ-ČERAN, *Glazbeni život Zagreba u XIX. stoljeću* (Zagreb: Hrvatsko muzikološko društvo, 2001), 83.

²¹ Snježana MIKLAUŠIĆ-ČERAN, "Musikafführungen veranstaltet zu Ehren der hl. Cäcilia in Zagreb im 19. Jahrhundert. Beitrag zur Forschung der Cäcilien-Bewegung in Kroatien," in *Zagreb 1094–1994. Zagreb i hrvatske zemlje kao most između srednjoeuropskih i mediteranskih glazbenih kultura*, ed. by Stanislav TUKSAR (Zagreb: Hrvatsko muzikološko društvo, 1998), 353.

²² Marija BARBIERI, "Milka Trnina u Zagrebu," in *Milka Trnina*, ed. by Zdenka WEBER (Križ: Općina Križ, 2013), 39.

²³ Ivan VARDIAN, "Izvjješće o slavljenju Beethovena," *Narodne novine* 37 (1871), 30.

²⁴ "... primjernim improviziranim govorom." Ibid.



stitute archive with some interesting material about that celebration, such as a concert program and programs of a banquet held in the large hall of the Musikverein: the music of the “famous musician” Eduard Straus was played, and according to the printed menu (of course in French) we know that a “Vin de Madère 1844” was served at the beginning, with the “Consommé de Volailles.”²⁵

It was through the efforts of the Croatian Music Institute in Zagreb that Beethoven’s Ninth Symphony was performed for the first time on April 27, 1900. The first performances of such significant works of music are among the milestones in the musical culture of a city. The main reason that the Ninth was performed in Zagreb only 76 years after the very first performance was the fact that the required number of good performers could not have been assembled. On the concert program of the first performance in Zagreb there is a detailed list: “90 female singers, 60 male singers, 4 soloists and 57 members of the orchestra. Number of performers: 211.”²⁶ The choir was made up of pupils from the Croatian Music Institute School (among those who sang was a former student, Marija Ružička-Strozzi, leading actress in Zagreb theater and mother of the famous soprano Maja Strozzi) and members of the Croatian Singing Society “Kolo,” while students and teachers of the Croatian Music Institute Music School played in the orchestra, along with members of the theater orchestra and a few military musicians.²⁷ The soloists were members of the Zagreb Opera: Klementina Pleschner, Marija Glivarec (the most important of them all), Rikard Hofer and Eduard Aschenbrenner, and the conductor was Anton Stöckl (1851–1902), a teacher at the Croatian Music Institute Music School, also a composer and organist of Slovenian descent. The concert was held at the Hrvatski sokol (Croatian Falcon) at that time the largest hall in Zagreb, which today serves as a training venue for members of the Zagrebačko tjelovježbeno društvo Zagreb Gymnastics Society Croatia Falcon (Hrvatski Sokol). According to the custom of that time, the *Ode to Joy* was sung in translation into Croatian, and the translation was printed on the program. Interestingly, at the end there is a “Conclusion,” i.e. these verses: “Humanity glorifies God / the creature glorifies the Creator / He is above the stars / He is our God and real Father.”²⁸ Since the *Ode to Joy* does not have those verses, it could be that the organizers compiled them themselves. Ivan Krnic in the *Narodne novine* wrote: “The performance of this difficult and demanding composition was perfect,” and he especially praised the conductor Stöckl, who

realized every detail to the smallest detail All the motives, the whole structure of the individual movements, all the finesses of the instrumentation, everything came out so well-moulded to the open that even a half-attentive listener could follow with understanding and interest this wonderful and truly unsurpassed composition.²⁹

²⁵ Croatian Music Institute, Archives, I-1871, nr. 13.

²⁶ “90 pjevačica, 60 pjevača, 4 solista i 57 članova orkestra. Broj izvodjajućih: 211.” Croatian Music Institute, Archives, Programs, III-PG, kut. 2, 1900/9.

²⁷ “Njekolicina glazbenika kr. ug.-hrv.-sl. domobranske glazbe.” Ibid.

²⁸ “Čovječanstvo Boga slavi, / Stvoritelja slavi stvor, / On je iznad zvijezda gor, / On naš Bog i otac pravi.” Ibid.

²⁹ “Izradio je svaki detalj do najtanje tančine Svi motivi, ciela struktura pojedinih stavaka, sve finese instrumentacije, sve je izlazilo tako plastički na javu, da je i malo pažljiviji slušalac mogao s razumijevanjem i s interesom pratiti ovu divnu i doista nenadkriljivu kompoziciju.” Ivan KRNIC, “Koncerat zem. glasbenog zavoda i ‘Kola,’” *Narodne novine* 66 (1900), 98.



The *Agramer Zeitung* published a critique by Ernst Schulz, who was benevolent because he took into account “our still basic beginner’s degree in musical development.”³⁰ His remark at the end of the critique is ambiguous: “The performance was attended by a tremendous amount of people, but very few listeners.”³¹

The Symphony No. 9 of Ludwig van Beethoven was remembered in a different way by every generation of Zagreb audiences, especially regarding musical venues. After the Hrvatski sokol such a place was the Croatian National Theater, in which the Ninth was performed in Beethoven’s jubilee year 1927.³² At the end of 1973, the Vatroslav Lisinski Concert Hall was opened in Zagreb, the first modern concert hall in the city, and less than a month later the Ninth Symphony “inaugurated” it, under the baton of the famous conductor Lovro von Matačić (1899–1985).³³ He said of the beginning of the third movement from the Ninth: “It’s a 16-measure tune that none of us’ deserved. The noblest and best is expressed in this.”³⁴ The biggest celebration of von Matačić and the Ninth was in March 1977, when the 150th anniversary of Beethoven’s death was celebrated – they captivated the audience of the Lisinski concert hall (almost 6000 listeners) three days in a row.³⁵ Today’s middle-aged generation of Zagreb remembers the performance in July 1987 – it was a concert marking the birth of the five-billionth resident on Earth and part of the summer Universiade, the world university sports games. Conductor Lorin Maazel was hired for the special occasion, and he insisted that the symphony should be performed in front of a large auditorium. That is why the Ninth was performed in the Dražen Petrović Basketball Hall (Košarkaški centar Dražen Petrović) with more than 5,000 seats.³⁶ The full hall of young athletes from all over the world listened intently to the masterful composition, hurrying to applause both between the movements and in the general break in the *Ode to Joy*, which, however, did not impair the magnificence of that musical festivity.³⁷

Zagreb’s youth and Beethoven’s Ninth have been especially connected since 1900, when students of the music school of the Croatian Music Institute also participated in the performance. At the end of the twentieth century, members of the popular Academic Choir Ivan Goran Kovačić sang the *Ode to Joy* several times, usually with the Zagreb Philharmonic. The unique project *Nine for the Ninth Centenary* (*Deveta za devetstotu*) stands out in particular: when the 900th anniversary of the city of Zagreb was celebrated in 1994, young members of orchestras and choirs gathered from Zagreb music schools but also from other cities in Croatia, performed with international soloists and the Croatian violinist and conductor Mladen Sedak, about which

³⁰ “Von unserer noch in dem Anfangsstadium sich befindenden musikalischen Entwicklung.” Ernst SCHULZ, “Die Neunte Symphonie von Beethoven,” *Agramer Zeitung* 75/98 (April 28, 1900), 6.

³¹ Ibid.

³² Snježana MIKLAUŠIĆ-ĆERAN and Alma ZUBOVIĆ, “Kronologija koncerata u Zagrebu od 1871,” in *Zagrebačka filharmonija, 1871–1996: Uz stodvadesetpetu obljetnicu Zagrebačke filharmonije*, ed. by Dubravko DETONI (Zagreb: Zagrebačka filharmonija, 1996), 105.

³³ *Matačić*, ed. by Eva SEDAK (Zagreb: Fond Lovro & Lilly Matačić, AGM), 345.

³⁴ “To je melodija od 16 taktova koju svi zajedno nismo zaslužili. Ono najplemenitije i najbolje izražava se u tome.” Seadeta MIDŽIĆ, “Otpor kapi u moru Beethovena,” in SEDAK (ed.), *Matačić*, 206.

³⁵ MIKLAUŠIĆ-ĆERAN and ZUBOVIĆ, “Kronologija koncerata,” 245.

³⁶ Zagreb Philharmonic Orchestra, soloists Ana Pugar, Ruža Pospis-Baldani, Werner Hollweg, Harald Stamm, July 7, 1987. Ibid., 304.

³⁷ Author’s personal testimony.



a documentary was made.³⁸ This was all the more important, as Croatia was still in a state of war, so Beethoven's music brought together young people in a noble musical endeavor.

The conclusion is, therefore, that Beethoven's reception in Zagreb has been present since the beginning of the nineteenth century, primarily through prominent, not necessarily musical, personalities and through the activities of the Croatian Music Institute. Possibly Zagreb gave the most beautiful dedication to Beethoven through the exhibition *Ludwig van Beethoven's Performances in Zagreb* (Izvedbe djela L. van Beethovena u Zagrebu) in the Museum of the City of Zagreb, on the occasion of the anniversary of the composer's birth in the spring of 1970. The authors of the exhibition were Nada Premerl and Vanda Ladović, along with expert associate Ladislav Šaban – they have given Beethoven the honor that few composers have ever had at museum events in Zagreb.³⁹

Finally, it remains to answer the question about locations named after Beethoven in Zagreb. The most present is certainly Ludwig van Beethoven Street, named in 1979, when the new settlement Prečko was being built, in which the streets were mostly named after musicians. Representatives of the Baroque, Viennese Classics, Romanticism, Late Romanticism and the first half of the twentieth century were given a street each. Interestingly, as the representative of the Classics, Beethoven was chosen, and not Joseph Haydn, who is far more closely connected to Croatia because of his use of the tunes of the Burgenland Croats in his works.⁴⁰ Some traces of Beethoven are long gone – namely, in the Croatian Music Institute concert hall, built in 1876, the names of the composers were written on the walls, including Beethoven's. We know about this from the press of the time, as these names have since been covered with layers of paint on the walls.⁴¹ The most striking trace of Beethoven in Zagreb, however, is the monument to him, an impressive bust by the prominent Croatian sculptor Vanja Radauš from 1939. The bust simply named *Beethoven* is located in front of the office of the Head of the Clinic for Otorhinolaryngology at the Sisters of Mercy Clinical Hospital and is not accessible for the public. It may well be so, for Beethoven's head is “almost frightening”⁴² and faithfully evokes the composer's pain over his deafness. Obviously, it was intended for a public space, judging by the reverential inscription at the foot: “Man, you who suffer from your deafness, remember this genius who endowed humankind with a musical treasure of inestimable value, even though he was deaf and miserable and lonely!”⁴³

³⁸ *Deveta za devetstotu – izvedba IX. simfonije L. van Beethovena u Zagrebu*, Hrvatska televizija, 1994. Screenplay: Nada Bezić, editor: Seadeta Midžić.

³⁹ See more on the exhibition in the text by Franjo BUNTAK, “Izvedbe djela L. v. Beethovena u Zagrebu, 9. 4. – 30. 5. 1970,” <<http://www.mgz.hr/hr/izlozbe/izvedbe-djela-l-v-beethovena-u-zagrebu,387.html>> (accessed May 31, 2020).

⁴⁰ Nada BEZIĆ, *Glazbena topografija Zagreba od 1799. do 2010.: Prostori muziciranja i spomen-obilježja* (Zagreb: Hrvatsko muzikološko društvo, 2012), 209.

⁴¹ *Ibid.*, 82.

⁴² This description is taken from Davorin Vujčić; see BEZIĆ, *Glazbena topografija*, 163.

⁴³ *Ibid.*, note 925.

